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# BERTINI

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# 24 ETUDES.

## ETUDE I.

*Edited by Hans von Bülow.*

*(Larghetto)*

The repetition signs in all these etudes from letters A to A, B to B, C to C, D to D, E to E, F to F, &c. are introduced to enable the student to practice such measures of the etude as offer special difficulties. The measures thus marked may be repeated 4, 8, 12 or 16 times; in fact as often as found necessary. When all the difficulties the etude offers have been thoroughly mastered, the repetitions are, of course, no longer heeded.

All characters (notes or fingering) in brackets (*f*) are to be played only when the phrase is repeated.

Book I.

H. Bertini Op. 29.

Allegro. ♩ 92 ♩ 114

1341-4

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1341- 14

## ETUDE II.

(G major)

This study is to cultivate a smooth *legato* style in the connecting of chords. To accomplish this the substitution of fingers, in many cases is indispensable; so wherever two fingers are indicated over a note the second finger replaces the first without permitting the key to rise until the next is struck.

A. Heed very carefully the use of the pedal as noted it is employed to connect the melody *legato* which would be nearly or wholly impossible for the fingers alone to do. In many cases there is not space enough for the word "Ped." The *PS* signify *Ped.* At first practice the study without *Ped.* until the technical difficulties for the fingers have been mastered then practice with the *Ped.*

B. Slide with the fifth finger, from C sharp to D, in the same manner with the first finger.

Andante espressivo. ♩ 66 ♩ 92.

The musical score is written for piano in G major, 2/4 time. It is marked 'Andante espressivo' with a tempo of 66-92 beats per minute. The score consists of four systems of piano and bass staves. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings (P, PS, P\*) are placed below the bass staff. Dynamics include piano (p), forte (f), and crescendo/decrescendo markings (dim., rall.). A repeat sign with a first and second ending is present in the second system. The piece concludes with a fermata on the final chord.

# ETUDE III.

(G minor.)

7

Allegro. ♩ = 88 ♩ = 80.

The musical score consists of seven systems, each with a piano (treble) and bass (bass) staff. The key signature is G minor (two flats). The tempo is marked 'Allegro' with a metronome indication of 88 to 80 beats per minute. The score includes various musical notations such as notes, rests, and fingerings. Pedal points are indicated by 'Ped.' and star symbols. The piece concludes with a double bar line and a final chord.

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For recreation, introduce here "Wedding March" from Lohengrin (Wagner) by Liszt.

## ETUDE IV.

[2 flat major]

This study is similar in its style to No 2. Remarks made regarding the execution of No 2 are applicable to No 4.

Andante con espressione. ♩ 66 ♩ 100.

*sempre legato.*

The musical score for Etude IV, Op. 10, No. 4 by Frédéric Chopin, is presented in a single system with six staves. The notation is in 2/4 time, 2-flat major (B-flat major). The piece is marked 'Andante con espressione' with a tempo range of 66 to 100 beats per minute. The score is characterized by its flowing, legato style and expressive phrasing. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score is characterized by its flowing, legato style and expressive phrasing.

Edition Kunkel.

For recreation, introduce here "Happy Farmer" and "Romance Fantasia" by Schumann.

# ETUDE V.

9

E flat major.

Allegro. ♩ - 100 ♩ - 138.

The musical score is written for piano and right hand. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro' with a range of 100 to 138 beats per minute. The score is divided into six systems. Section markers are placed above the staves: 'A' at the beginning, 'B' and 'C' in the third system, 'D' in the fourth system, 'E' in the fifth system, and 'R' at the end. The piece ends with a 'Ped.' (pedal) marking.

Edition Kinkel.

1341-14

For recreation, introduce here "Loves Whisperings" Valse Caprice, by Kieselhorst.

## ETUDE VI.

[C. major.]

The editor has reversed the order of studies Nos. 6 and 8, 10 and 11, 22 and 23 thus placing them properly according to difficulty. It is at once apparent that study No. 8 in C major being much easier than No. 6 in C minor should not follow but precede it.

Allegretto. ♩ = 112 ♩ = 152.

The musical score for Etude VI in C major is presented in five systems, each with a piano (upper) and bass (lower) staff. The tempo is marked 'Allegretto' with two time signatures: ♩ = 112 and ♩ = 152. The key signature is one sharp (F#), indicating C major. The score includes various musical notations such as dynamics (e.g., *f*, *legato*), articulation (accents, slurs), and fingerings (numbers 1-5). Rehearsal marks A, B, C, D, and E are placed at the beginning of specific sections. The piece concludes with a final chord in the piano staff.

Editor: Knapik.

1341-H

For variations introduced by "Rango" Burlesque Ethiopian by Liehner.



dimin.

*ff*

*Ped.*

Allegro.  $\text{♩} = 120$   $\text{♩} = 120$ .

# ETUDE VII.

(C minor.)

*ff*

*Ped.*

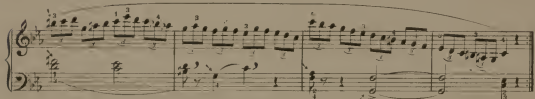
*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*



# ETUDE VIII.

(1 minor.)

Allegro. ♩ = 100 ♩ = 92.



Edition Kunko.

1341-13  
For recreation, introduce here, "Our Boys" Fanfare Militaire by Anschuetz.

# ETUDE IX.

13

(4 minor)

Allegretto quasi un poco andante. ♩-138 ♩-92.

The musical score for Etude IX is presented in six systems. Each system contains a piano (treble) staff and a bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegretto quasi un poco andante' with a metronome marking of 138 quarter notes per minute. The score includes various musical notations such as notes, rests, and ornaments. Pedal markings (Ped.) and fingering numbers (1-5) are present throughout. The piece concludes with a double bar line and a repeat sign.

Edition Kunkel.

1841-14

N.B. Heed the change of fingering. For recreation, introduce here, "Laughing Rivulet" Caprice by Rubinstein.



Ped.      Ped.      Ped.  
 Ped.      Ped.      Ped.      Ped.  
 Ped.      Ped.      Ped.      Ped.  
 Ped.      Ped.      Ped.      Ped.  
 Ped.      Ped.      Ped.      Ped.  
 Ped.      Ped.      Ped.      Ped.

1841-12

Edition Kunkel. For recreation, introduce here "Summer" Waltz by Chopin.

## ETUDE XI.

(4 notes.)

Allegretto. ♩ = 132 ♩ = 108.

The musical score for Etude XI is written for piano and bass. It begins with a tempo marking of 'Allegretto' and a metronome indication of 132 and 108. The key signature has two sharps (F# and C#). The score is divided into several systems, each containing a piano (right) and bass (left) staff. The piano part features a continuous melody with various articulations and fingerings. The bass part provides a harmonic accompaniment. Dynamics include *sempre legato*, *f*, *dimin.*, and *ff*. The score concludes with a final chord marked *ff*.

# ETUDE XII.

17

(D major)

Mouvement de Valse.

Allegretto. ♩ - 132 - 80

The musical score is written for piano in D major, 3/4 time. It consists of six systems of music, each with a treble and bass staff. The score includes various musical notations such as notes, rests, and fingerings (1-5). Dynamics include *p* (piano), *f* (forte), and *dimin.* (diminuendo). Pedaling instructions are marked with "Ped." and a star symbol. The tempo is indicated as "Allegretto" with a metronome marking of 132-80. The score is numbered 1341-14 at the bottom.

1341-14

Edition Kunkel. For recreation, introduce here "Belle Minnie" Caprice by Anschütz.

# The Old Cloister Clock

BY

CHARLES KUNKEL

In the beginning of the 17th century there stood in Dordrecht (Holland) the stately cloister of "Maria Roepaan." Among their priceless collection of works of art, the nuns valued above all a wonderful clock, gift of Philip II. When it struck the hour, the statues of the Apostles would appear and the chimes would play a hymn, the processional march.

And whilst the little cloister bells called the nuns to prayer, the old clock ticked on its merry song, till, in high treble notes, the chimes reminded one of little cherubs at play.

But the times were troublesome and religious war was raging. Some high official, who long since had coveted this priceless clock, ordered the nuns to be driven out, the clock transferred to his castle, and the cloister burned. When the walls of the ill-fated building fell, the clock, now in sacrilegious hands, struck the hour. What then happened filled the inhabitants of Dordrecht with awe: the chimes of the clock, playing the Apostles hymn, rang out in wonderful harmonies, which were heard throughout the town; and all the church bells, swayed by an invisible hand, joined and rang out loudly, as if protesting against the sacrilege just committed.

Then all was silence, and since that time the clock was never heard to strike again.



**NOTE.**—Before playing this composition, make the listener acquainted with the story by reading it. This will add greatly to his enjoyment and appreciation of the piece.